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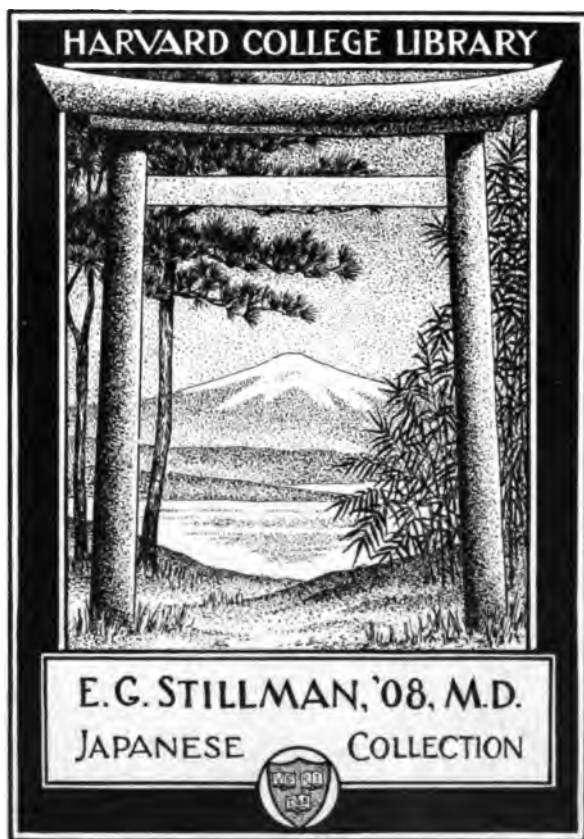
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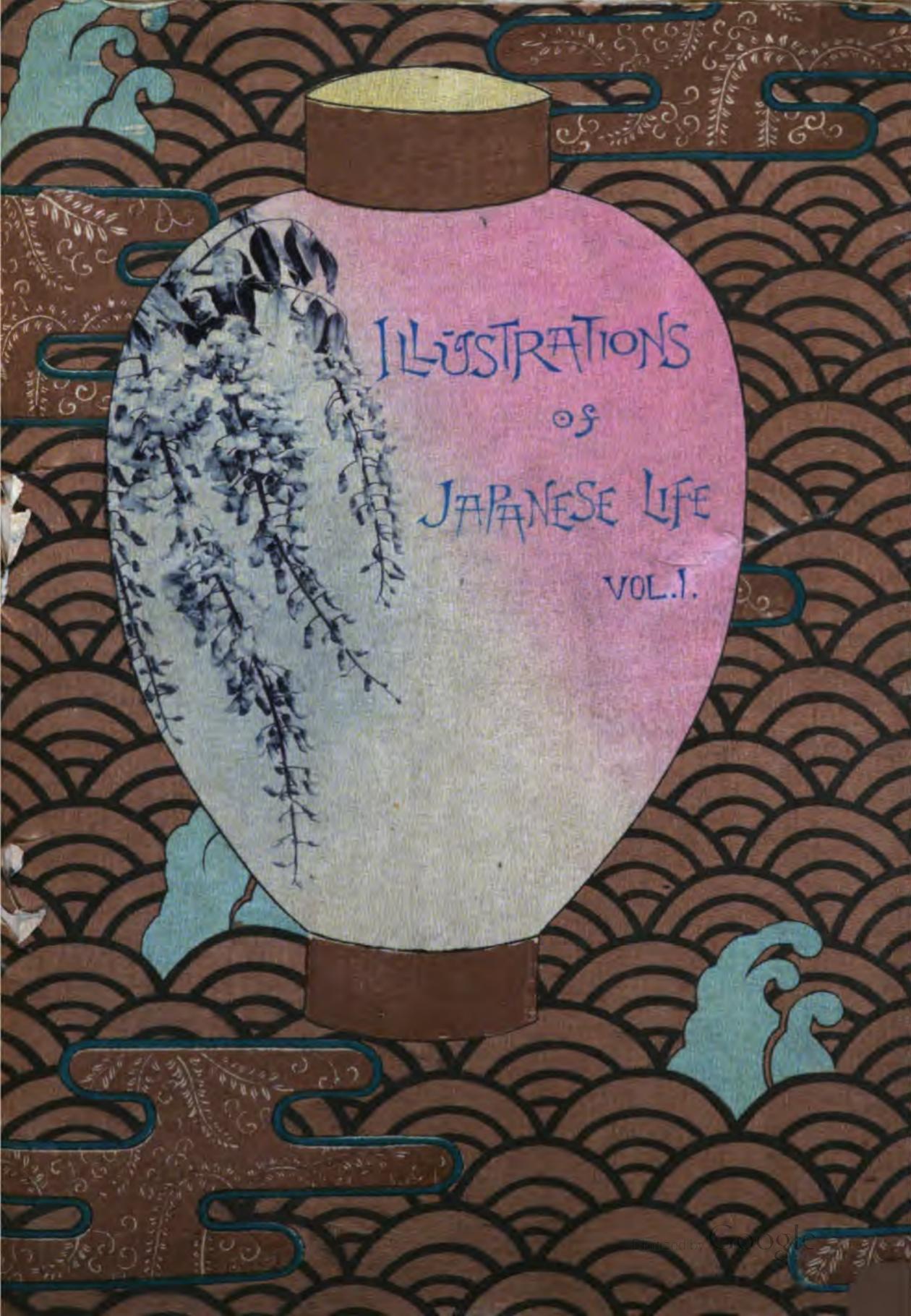
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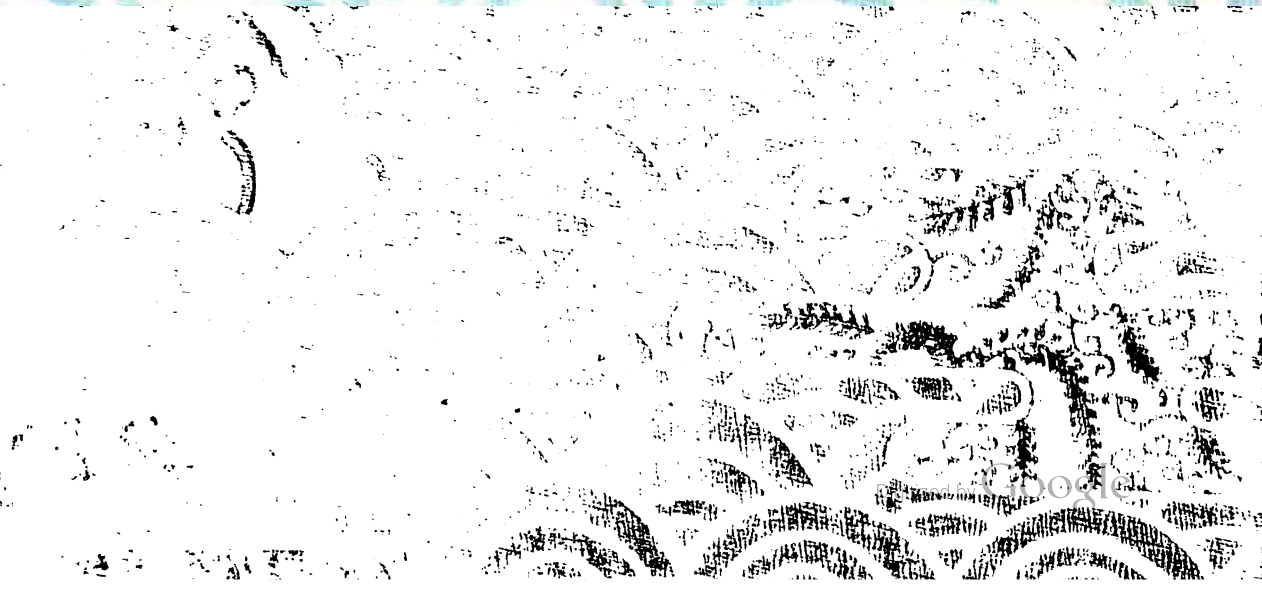
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ILLUSTRATIONS
OF
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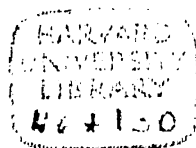
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PREFACE.

In preparing this volume neither labour nor expense has been spared; and I send it out to the public feeling confident that no such gallery of photographs, giving the exact picture of every day life of the Japanese, has ever been presented before in one volume. Being printed by the collotype process, which has of late become very popular, the pictures herein contained are true to nature and free from any retouches by the artist. Moreover, unlike ordinary photographs, these collotype pictures are really permanent, in the sense that they will not fade in any length of time.

I have to acknowledge my indebtedness to Messrs. K. Tamamura and S. Kajima, as well as to Prof. Burton, for several of the plates in this volume.

K. OGAWA.

Tokyo: May 28th, 1896.



THE "GEISHA" (SINGING GIRL).

This photograph presents a portrait showing the style of the *geisha*, the professional singing girl, whose occupation is to entertain guests at the banquet. Ready in conversation and accomplished in singing and dancing, she renders no small services by way of furnishing entertainments. Some of the prettiest women of Japan are often found in this class, and their physical charms may be borne out by the photographs in this volume.



THE CHERRY.

Cherries are cultivated in Japan not for fruits but for flowers. Along with the chrysanthemum the cherry is the national flower of the Mikado's Empire. It has delicate pink colored petals, and the distant view of full blossoming cherry trees along the bank of the Sumida baffles all attempt at description. The cherry is the most favorite subject for Japanese painters, by whose brush the charms of this flower are often vividly represented.



JAPANESE BABIES. (See page 99.)



BUDDHIST PRIESTS CONSPICUOUS.

The Bonzes, or Buddhist Priests, in Japan are conspicuous for their clean shaved heads and for the gorgeous robes they wear. They would no more appear in public without a rosary in hand than a *samurai* of yore would without his conventional sword. In old times when the *samurai* had his days, the monastery was the ark where literature was saved from the deluge of Dark Ages.



VENTURING OUT IN THE RAIN.

The rain umbrella commonly used in Japan is made of oiled paper, stretched on strips of finely split bamboo, inserted on a rod. In case of storm it is made to remain half opened in order to prevent it from being snapped off by the wind. The clogs for a rainy day have high soles and leather coverings at their ends to keep the feet from mud.



LETTER WRITING.

With a scroll of paper in one hand and a writing brush in the other, the young lady is engrossed in writing a letter. The Japanese do not always sit at desk when they write; it is considered a proof of expert penman to be able to write off in the posture this lady assumes. The little square frame, covered with paper, in front of her, is the old fashioned Japanese "andon" whose dim light is proverbial. At present, however, the kerosene oil lamp is universally used.



MORNING TOILET.

The coiffure, being made to keep for three or four days, needs more or less "retouching" every day; so the first thing the Japanese woman has to attend to in her morning toilet, is to give necessary touches to her deranged hair. Sometimes other's help is called for in combing the parts beyond the reach of her hands. The Japanese ladies' hair dressing is a very tedious process, but the result is frequently quite artistic.



AN ACCIDENT.

On ordinary roads, the Jinnikisha is perfectly safe, but sometimes by coming in collision with another carriage, it is upset, throwing the unfortunate rider out on the road. It is one of those misfortunes to which one has to submit without murmur, as the accident is beyond the control of the coolie, who may also receive injuries from the catastrophe. In the crowded street the Jinnikisha man experiences a hard time in making his way without causing injury to passengers who are constantly warned by the word "Hi! Hi!" ("Please get out of the way.")



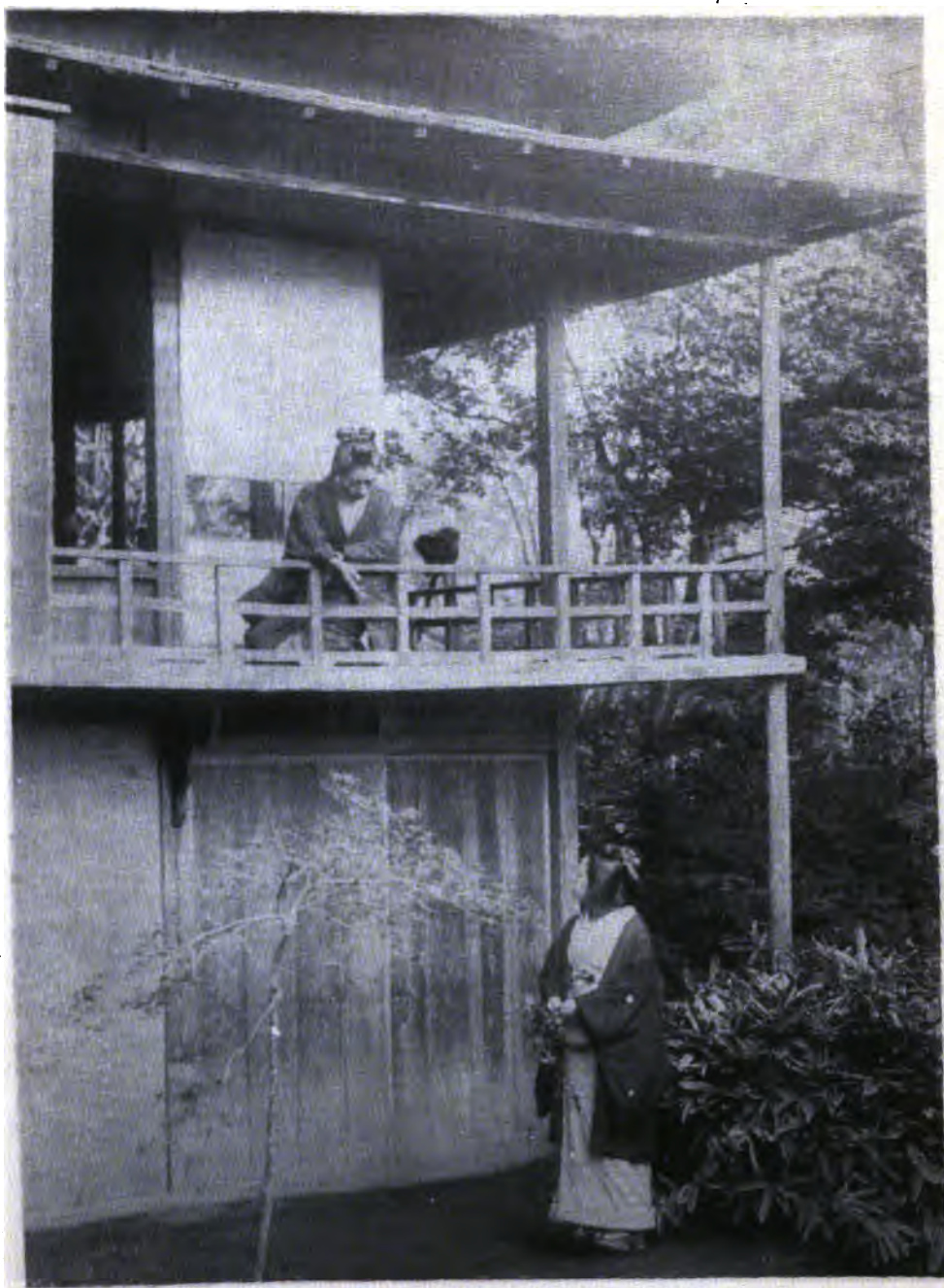
SHINTO PRIEST AT PRAYER.

The rites and ceremonies of Shintoism have nothing in common with those of Buddhism. When a Shinto priest offers a prayer, he always holds a wand with notched strips of white paper attached, which he sways apparently to ward off the evil spirit. With no idols, no ostentatious paraphernalia, the Shinto altar is extremely plain and simple. Offerings conveyed to the altar are laid on unpainted wooden trays.



"SAYONARA!" (GOOD-BYE).

The Japanese are polite to the last degree. In greeting or bidding *Sayonara* i.e. Good-bye, they generally bow their head till it reaches the mat, but in the street they simply make a low bow with their hands on their laps. So much importance is attached to politeness, that lessons in etiquette are in the curriculums of common schools, especially for girls.



BACKYARD OF A TEA HOUSE.

The so-called *Chaya*, or tea house, more properly restaurant, is very numerous in Tokyo, more so than in any other localities in the country. For banquets or social gatherings it affords many conveniences, by way of commodious buildings, fine gardens and other attractive features. Rooms of different sizes are provided, so that each company of guests may occupy a separate apartment. The girl on the balcony leaning against a railing is a waitress conversing with an woman below holding a few twigs of the maple from the backyard.



THE "SHIOHI" (FISHING ON THE DRY BED).

The season for this popular pastime in Tokyo commences from the 3rd of March (old calendar) and lasts for about a week. The low tide lasting longer than usual, the beach is covered with the companies of pleasure seekers picking up clams and other small fishes so plentifully found on the dry bed.



THE "AMMA" (SHAMPOONER).

This was the sole occupation of the blind till the recent establishment of deaf and blind institutes opened for them wider fields of employment. The *Amma* claims to give an effective treatment to one suffering from stiff limbs or aching in any part of the body, by simply rubbing the surface of the body or the limbs. He blows a *fi* as he goes along the street and is well patronized by people placing much faith in this kind of treatment.



THE "KAMISHIMO" (THE ANCIENT CEREMONIAL DRESS).

The dress used by the *samurai* of yore on special occasions consisted of a skirt and a coat worn over the main dress, as represented in the illustration. A pair of swords was his necessary appurtenance, till the wearing of them was prohibited about thirty years ago. Now-a-days, however, the *kamishimo* has become an object of curiosity, so that it is never used except at fancy balls or in theatres.



A COURTESAN IN FULL COSTUME. (See page 89.)



A WALK ON A SNOWY DAY.

The snow fall is very heavy in the northern provinces, but very light in Tokyo. The silvery scene is much appreciated here, so that the first snow fall invariably tempts many Tokyo people to hire a skiff and sail on the Sumida river to enjoy nature in her silvery robe. In wintery days the Japanese woman wears a head-gear made of a long piece generally of crape, which covers the head as well as a part of the face. Although the shawl is the latest innovation to her, of late it has become quite prevalent.



"SENJU KANNON," (A THOUSAND-HANDED GODDESS OF MERCY.)

An image of Kannon (Goddess of Mercy) deposited in a plain wooden shrine, is carried about the streets by the priest in the style pappoose is carried by the Indian squaw. Its coming is signalled by the sound of a gong, which the priest beats as he goes along. Being the protecting deity of children, the parents try to invoke her blessing upon their offsprings by giving a piece of money to the priest who in return offers up a prayer in their behalf.



JAPANESE MAIDEN.

Judged by the Western ideal of female beauty, the faces of Japanese women may impress foreigners as anything but striking. The want of expression, or "physiognomic mobility," may largely account for this, but this defect is amply atoned for by their amiability and polished manners. If they move in a narrow sphere of activity, Japanese women are entitled to the honour of being the most womanly women in the world. Japanese ladies of rank are well educated and highly accomplished in their way.



THE "DAI-KAGURA."

On New Year's days and other *fit* occasions, a man wearing a hideous looking lion's mask over his head is seen stopping from house to house, dancing to a music consisting of drum and flûte. He is often followed by jugglers who display some marvellous tricks. As the native mythology has it, soon after the creation of this earth, there prevailed darkness in heaven and earth as the Sun-goddess hid herself in a cave. The gods assembled and put their heads together to devise some means to excite her curiosity and entice her out. The result was the getting up of the *Kagura*, which, as they hoped, succeeded in tempting the heavenly lady to peep out of the cave, thus putting an end to darkness.



A BLIND STREET MUSICIAN.

Corresponding with the blind organ grinder in European cities, Japan has her blind street *shamisen* player. With a *shamisen* in one hand and a cane in the other, the poor blind woman, whose very appearance moves our heart is seen stopping in front of the house, giving a musical performance for which she is sometimes liberally compensated. Some very expert musicians are frequently found in this class of people. The fact of their possessing such an accomplishment shows that at least some of them were of respectable birth, with whom fate had dealt so harshly that they descended to this humble situation.



MAIDENS.

Young ladies of higher classes, while under the parental roof, are taught in common branches of studies, music, the *chanoyu* and possibly the art of flower arrangement. Flirtation, courting and the rest which go for so much in European girlhood, do not convey much meaning to Japanese maidens. They are strictly bred in the ways of decorum and etiquette of the old *reglées*.



THE "GO-INKYO." (RETIRED GENTLEMAN).

In Japan man is not expected to worry his life out with the vicissitudes of this world. In good old days, it was the duty or privilege of the oldest son to support his father when he gets over fifty years of age. The man thus retired passes his life as the *Go-inkyo* (Hidden life), free from all worldly cares and responsibilities, and is treated with utmost respect and indulgence.



THE AINU COUPLE.

The dress generally worn by the Ainu is very simple, consisting of a rough smock-frock with wide sleeves and a girdle tied around the waist. There is little attempt at decoration even in women's garment, except some stripes of blue on the hems of the dress. The Ainu generally dwell in little villages along the coasts and rivers, and seldom in mountain districts.



HAIR DRESSING.

While the Japanese lady is free from worrying over hats and bonnets, the pains she takes in having her hair dressed is more than can be imagined. Her lustrous raven tresses done up in a quaint style, decorated with ornamental hair-pins, have a picturesque effect. The lady in the photograph is in the attitude of giving the last touches to her coiffure by adding a hair-pin. An easel-like arrangement in front of her supports the old fashioned bronze mirror, the lacquered cover of which lies on the mat.



THE "SUWARI-ODORI." (A DANCING).

Dancing performed in the sitting posture is known, in the vernacular, as the *Suwari-odori*. Impressive attitudes, quaint motions of hands and arms, and strange facial expressions are characteristic of this mode of dancing, whose attraction is not in the grace of motion but mainly in comicality. Professional story-tellers often give the pantomime of this kind, not always in conformity, however, with the ideal of refined taste.



THE "MIKO" (VESTAL VIRGIN).

Miko is the holy woman whose life is consecrated to divine services. She is not herself the priest, inasmuch as her function is not to offer prayers but to perform a sacred dancing. Wearing a spotless white robe with a trailing skirt, and with a gentle serene manner, she performs her part quite in conformity with the spirit of the occasion. Every temple in the Empire does not have the *Miko*; on the contrary, in some of the temples the gentle sex is never allowed to participate in any of the sacred services.



A CARRIER.

In travelling through the interior of the country, one will often come across a coolie carrying heavy loads, securely strapped to his back. Such a coolie comes quite handy, especially in the locality where the passage of either a horse or wagon is difficult. The work is of such a mean and hard order that it is compensated with comparatively a good remuneration.



LADY TYING THE "OBI" (GIRDLE.)

The "Obi" forms an important part of ladies' attire in Japan. Measuring about thirteen feet in length and over a foot in width, it is made to go twice around the waist and made up behind into a large bow. The "Obi" is often made of rich brocade or embroidered satin, and sometimes costs as much as 100 or 200 yen.



A DAMSEL. (See page 46).

THE GIBBAS HOLDING A LETTER. (See page 1).



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